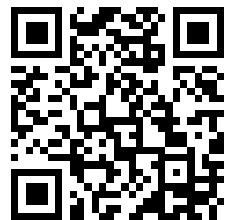

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

GoogleTM books

<http://books.google.com>



gra - cious ear in - cline to me, Thy gra-cious ear in -

gra - cious ear in - - cline_____ to me,_____ Thy gra-cious

Thy gra-cious ear in -

The image shows a page of a musical score. It features five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is an instrumental line, likely for a lute or guitar, with a complex, arpeggiated pattern. The lyrics are: 'gra - cious ear in - cline to me, Thy gra-cious ear in -', 'gra - cious ear in - - cline_____ to me,_____ Thy gra-cious', 'Thy gra-cious ear in -'. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

*From depths of woe
I call on thee*

Johann Sebastian Bach

M2023
B2A9

Library of
Princeton University.



Musical
Library.

Presented by
John W. Garrett,
Class of '95.

Digitized by Google

NOVELLO'S ORIGINAL OCTAVO EDITION.

FROM DEPTHS OF WOE I CALL ON THEE

(AUS TIEFER NOTH SCHREI' ICH ZU DIR)

A CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

J. S. BACH.

EDITED BY JOHN E. WEST.

ENGLISH VERSION BY PAUL ENGLAND.

PRICE ONE SHILLING.

UNIVERSITY
LIBRARY
PRINCETON, N.J.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1906, by Novello and Company, Limited.

C

CONTENTS.

No.		PAGE.
1. CHORUS	From depths of woe I call on Thee	1
2. RECIT. (<i>Alto</i>)	In Jesu's mercy will we trust	13
3. AIR (<i>Tenor</i>)	What voice is with the tempest blending	14
4. RECIT. (<i>Soprano</i>)	Ah ! what a wav'ring faith is mine	19
5. TRIO (<i>Soprano, Alto, and Bass</i>)	With heavy fetters sin had bound	20
6. CHORAL	Yea, though our sin be ne'er so great	29

YTI2REVI8U

YRABBU

L.M. MOTEDMAN

FROM DEPTHS OF WOE I CALL ON THEE.

Johann Sebastian Bach.

CHORUS. (On the Choral.) "Aus tiefer Noth schrei' ich zu dir."

Andante.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Andante. ♩ = 60.

mf From depths of
From depths of woe I call on Thee, from depths of



f From
woe I call on Thee, from depths of woe I call on
woe I call on Thee, from depths of woe I call on
mf From depths of woe I call on Thee,



12854

Copyright, 1906, by Novello & Company, Limited.

APR 20 1907

213571

Digitized by Google

depths of woe I call on Thee, —

Thee, from depths of woe I call — on Thee, from depths of

Thee, from depths of woe I call on Thee, — from depths of

from depths of woe I call on Thee, — I —

woe I call on Thee, O God, now hear my

woe I call on Thee, O God, now hear my cry - - ing, O God, —

call on Thee, I call on Thee, O

f

O God, now

cry - - ing, O God, now hear my cry - ing, O God, now

now hear my cry - ing, O God, now hear my cry - ing,

God, now hear my cry - - ing, O God, now hear

hear my cry - - - ing!

hear my cry - - - ing, O God, now hear

O God, now hear my cry - - ing, O God, now

my cry - - ing, God, now hear my cry - - ing, God,

— my cry - - ing! Thy

hear my cry - - ing! Thy gra-cious ear in - cline to me, Thy

— now hear my cry - ing!

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "— my cry - - ing! Thy". The second staff is another vocal line with a treble clef, containing the lyrics "hear my cry - - ing! Thy gra-cious ear in - cline to me, Thy". The third staff is a vocal line with a bass clef, containing the lyrics "— now hear my cry - ing!". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a complex harmonic structure with many accidentals and a melodic line in the right hand.

gra - cious ear in - cline to me, Thy gra-cious ear in -

gra - cious ear in - - - cline — to me, — Thy gra-cious

Thy gra-cious ear in -

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "gra - cious ear in - cline to me, Thy gra-cious ear in -". The second staff is another vocal line with a treble clef, containing the lyrics "gra - cious ear in - - - cline — to me, — Thy gra-cious". The third staff is a vocal line with a bass clef, containing the lyrics "Thy gra-cious ear in -". The fourth staff is a piano accompaniment with a grand staff, continuing the complex harmonic and melodic structure from the first system.

f

Thy gra - - - cious ear in - - cline

- - cline to me, Thy gra - cious ear in - cline to

ear in - cline to me, Thy gra - cious ear in - cline to me,

- cline to me, Thy gra - cious ear in - - cline to

to me.

me, Thy gra - cious ear in - - - cline to me, To

Thy gra - cious ear in - cline to me, To my com - plaint re -

me, Thy gra - cious ear in - cline to me,

f
To

my com - plaint re - ply - - - ing, to my com - plaint re - ply -
- ply - - ing, to my com - plaint re - ply - ing, to my com -

To my com - plaint re - - ply - - - ing,

my com - - - plaint re - - - ply - - - - -
- ing, to my com - plaint re - ply - - - - ing, to my com -
- plaint re - ply - ing, to my com - plaint re - ply - - ing, to
to my com - plaint re - ply - - ing, un - - to me re - ply -

ing. _____

-plaint _____ re-ply - ing. If Thou, O Lord, wilt call to

my com-plaint re-ply - ing.

- ing, un - - - to me re - ply-ing. If Thou, O Lord, wilt call to mind, _____

The first system of the musical score consists of four staves. The top staff is a vocal line with a long note on 'ing.' followed by a rest. The second staff continues the vocal line with the lyrics '-plaint re-ply - ing. If Thou, O Lord, wilt call to'. The third staff continues with 'my com-plaint re-ply - ing.' and then a rest. The fourth staff is a piano accompaniment line with the lyrics '- ing, un - - - to me re - ply-ing. If Thou, O Lord, wilt call to mind, _____'.

mind, _____ if Thou, O Lord, wilt call to mind, call to mind, if

If Thou, O Lord, wilt call _____ to mind, if Thou, O

_____ wilt call to mind, if Thou, O

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics 'mind, _____ if Thou, O Lord, wilt call to mind, call to mind, if'. The second staff continues with 'If Thou, O Lord, wilt call _____ to mind, if Thou, O'. The third staff continues with '_____ wilt call to mind, if Thou, O'. The fourth staff is a piano accompaniment line.

to mind _____

to mind, if Thou, O Lord, wilt call to mind

Lord, wilt call to mind, wilt call _____ to mind The sins and

wilt call to mind, wilt call to mind

The sins and

fail - ings of man - kind, sins and fail - ings of man - kind, the sins and

The sins and fail - ings of man - kind, the

f

The sins and fail - - ings, — of

fail-ings of man-kind, the sins — and fail - ings of man-kind,

fail-ings of man-kind, the sins — and fail - - ings, the sins and —

sins and fail - ings of man-kind, the sins — and fail - - -

Ped *

man - - - kind, —

— the sins and fail-ings of — man-kind, A-las! who may —

fail - ings, — fail - ings of man-kind, A - las! who may a - -

- ings of man-kind, fail - ings of man-kind,

— a - bide _____ it? Who, ah, who may a - bide _____ it, may a -
 - bide _____ it, may a - bide it? A - las! who may _____ a - bide _____
 A - las! who may a - bide _____ it? Who, ah,

f
 A - - - las! who may
 - bide _____ it, may a - bide *(tr)* it? Who, ah, who may a -
 it? A - las! who may a - - bide _____ it? A - las, Lord! who may, who may _____
 who may a - bide _____ it? A - - las! who may _____

a - - - - - bide _____ it? _____
 - bide _____ it? Who _____ may, who may a - bide it? A - -
 _____ a - - bide it? _____ Lord! who may a - bide _____
 _____ a - - - - - bide _____ it? A - las! who

Ped *

_____ *rall.* _____
 _____ *rall.* _____
 - las! who may a - - bide _____ it?
 it? A-las! who may a - - bide _____ it? Who may a - bide it?
 may a - - bide _____ it? Who, ah, who may a - bide it?
 _____ *rall.* _____
 _____ *rall.* _____

Callo

RECITATIVE.

Alto.

In Je-su's mer-cy will we trust Whose might a-lone can raise us from the

dust; For Sa-tan still our souls would claim, And, to his bond-age

giv-en, Our life were nought but sin and shame.

Then how could guilt-y mor-tals dare to pray, Or cherish hopes of

Hea-ven, If Je-su were not strong to drive the foe a-way?

AIR.
Allegretto. ♩. 72.

Tenor.

What voice is with the tempest blend-ing? What voice is with the tempest blend-ing? O

com - fort! O com - fort! What voice is with the temp-est

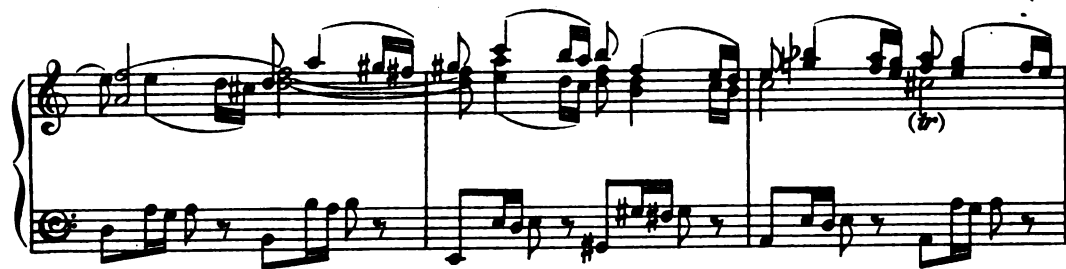
blend - - - ing? O com - fort! 'Tis my Saviour dear!

What voice is with the tempest

blend - ing? What voice is with the tempest blend-ing? O com -

- fort! 'Tis my Sa-viour dear! What voice is with the tempest

blend - - - ing? O com - - fort! 'Tis my Sa-viour dear!



Then, trou - bled spi-rit, fear no

Fine.

p

long - er! Than Sa - tan's power Thy God is stronger; His mighty arm _____

_____ is e - ver near, His truth and mer - - cy have no

end - (tr) - ing.

Then, trou- bled spirit, fear no long- er! Than Sa - tan's power Thy God is strong-er;

His mighty arm ————— is e- ver near, His truth and

— mer- cy — have no end - - ing, His truth and

mer- cy have no end - - - - - ing.

RECITATIVE. (a battuta.)

Soprano.

Ah! what a wav'-ring faith is mine! A -

fp

marcato il basso

(CHORAL. "Aus tiefer Noth.")

-las! how fee - bly ground-ed, And still with doubt and fear sur-

-round-ed! How oft - en, when my foes as - sail me, My

heart will fail me! What! Canst thou doubt thy loving Lord, Who oft with

but one whis-per'd word Will calm thy fears? Oh, think how swift-

- ly then ap-pears thy con - - - so - la - tion! Then

trust in His un-fail-ing love, And in His sure _____ sal-va-tion!

colla voce

TRIO.

Andante moderato. ♩ = 72.

f

Soprano. *mp* With heavy fet-ters sin had bound

Alto. *mp* With heavy fet-ters sin had bound

Bass. *mp* With heavy

p

me, A load more

me, A load more grievous day

fettters sin had bound

grievous day by day; With hea-vy

by day; With hea-vy fettters sin had bound

me, A load more grievous day by day;

fet-ters sin had bound
 me, A
 With hea-vy fet-ters sin had bound
 me, A load more grievous day
 load more grievous day by day;
 me, A load more
 by day; With hea-vy fet-ters sin had bound
 With hea-vy fet-ters sin had bound
 grievous day by day; With hea-vy

me, with hea-vy fet-ters sin had bound me, A
me, with hea-vy fet-ters sin had
fet-ters sin had bound me,

(tr) load more grievous day by day; When at the
bound me, A load more grie-vous day by day; When at the last my Sa-viour
with hea-vy fet-ters sin had bound me, A
meno p

last my Sa-viour found me, And
found me, And
load more grie - - - vous day by day;

all my burden quick-ly, quick-ly, all my bur - - - den quick-ly, quick-ly

all my burden quick-ly, quick-ly, all my bur - - - den quick-ly, quick-ly

mf When at the last my Sa-viour found me, And all my bur-den

fell a - - way.

fell a - - way.

quick-ly fell a - way.

f

How bright-ly dawns the joy - - - ful mor - - -

How bright-ly

How bright-ly dawns the joy-ful mor - row,

mf

- row, how bright-ly dawns the

dawns the joy - - - ful mor - - -

how bright-ly dawns the joy-ful mor - row, how bright-ly

joy - - - ful mor - - - row

- row, how bright-ly dawns the joy - - - ful

dawns the joy-ful mor - row, how bright-ly dawns the joy-ful

mp

Up - on my night of need and sor - - - -

mp

mor - - - - row Up - on my night of need and

mor - - row

p

- - - - - row, up - on my

sor -

mp

Up - on my night of need and sor - - - -

night of need and sor - - - -

- - row, up - on my night of need and sor - - - -

- - - - - row, up - on my

f - row! How bright-ly dawns the joy-ful mor -

- row! How bright-ly dawns the joy-ful mor -

night of need and sor -

meno p

- row Up - on my

- row Up - on my night of need -

f - row! How bright-ly dawns the joy-ful mor -

night of need and sor - - - row! How brightly

and sor - - - row! How bright-ly, brightly

- row, how

First system of a musical score for three voices (Soprano, Alto, Tenor) and piano. The key signature has one sharp (F#). The tempo is marked *rall.* (rallentando). The lyrics are: "dawns the joy - ful mor - - - row Up - on my night of". The piano accompaniment features chords and moving lines in both hands.

dawns the joy - ful mor - - - row Up - on my night of *rall.*

dawns the joy - ful mor - - - row Up - on my night of *rall.*

bright-ly dawns the joy - ful mor - - - row Up - on my night of *rall.*

Second system of the musical score. The lyrics continue: "need and sor - row!". The piano part includes a forte (*f*) section marked *a tempo* (return to tempo). The lyrics for the three voices are: "need and sor - row!", "need and sor - row!", and "need and sor - row!".

need and sor - row!

need and sor - row! *(tr)*

need and sor - row!

need and sor - row! *a tempo f*

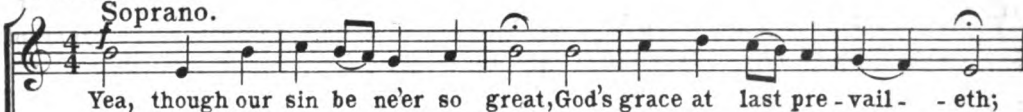
Third system of the musical score, concluding the piece. The tempo is marked *rall.* (rallentando). The piano accompaniment features a complex, flowing texture. The lyrics are: "need and sor - row!".

need and sor - row! *rall.*

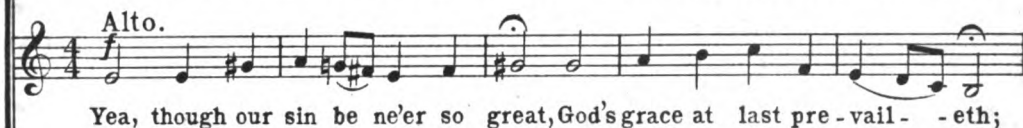
CHORAL. (Melody "Aus tiefer Noth schrei' ich zu dir.")

Moderato.

Soprano.



Alto.



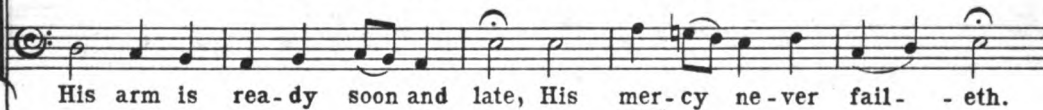
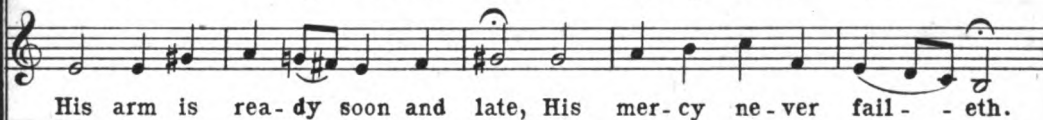
Tenor.



Bass.



Moderato. ♩ = 54.



Good Shep-herd of the flock is He; His cho-sen peo - ple

Good Shep-herd of the flock is He; His cho-sen peo - ple

Good Shep-herd of the flock is He; His cho-sen peo - ple

Good Shep-herd of the flock is He; His cho-sen peo - ple

He shall free From sin's dark house of bond - - age. *rall.*

He shall free From sin's dark house of bond - - age. *rall.*

He shall free From sin's dark house of bond - - age. *rall.*

He shall free From sin's dark house of bond - - age. *rall.*



NOVELLO'S COLLECTION OF WORDS OF ANTHEMS.

*Crown 8vo, 822 pp., cloth, red edges, 5s. Red Basil and red edges, 7s. 6d.
Appendix only, paper cover, 1s.*

THIS Book, which now contains the Words of about 2,000 Anthems, besides being admirably adapted for the use of Choirs and Congregations, for which purpose it was originally compiled, will be found most valuable to Organists, Choirmasters, and the Clergy as a Book of REFERENCE FOR THE SELECTION OF ANTHEMS SUITABLE FOR SPECIAL DAYS, SEASONS, OR OCCASIONS, the Indexes having been considerably enlarged. It also contains a list of Anthems suitable for Men's voices, and Anthems with Latin words.

The newly-incorporated Anthems (Nos. 1590 to 1952) have been added to the former edition by means of an Appendix, which is published separately from the complete work. Consequently Choirs and Congregations which are still using the older edition are enabled to supplement their books, and make them complete, by purchasing the Appendix at the price of One Shilling.

CONTENTS.

BIOGRAPHICAL NOTICES OF COMPOSERS, WITH LIST OF THEIR ANTHEMS.
ANTHEMS SUITABLE FOR CERTAIN DAYS AND SEASONS.
ANTHEMS SUITABLE TO BE SUNG WITHOUT ACCOMPANIMENT.
ANTHEMS FOR MEN'S VOICES.
ANTHEMS WITH LATIN WORDS.
INDEX OF PASSAGES OF SCRIPTURE, &c.
INDEX OF COLLECTS, PRAYERS, &c.
GENERAL INDEX.

LONDON: NOVELLO AND COMPANY, LIMITED.

RECENTLY ISSUED.

ADDITIONAL HYMNS WITH TUNES FOR USE WITH HYMNS ANCIENT AND MODERN OR ANY OTHER CHURCH HYMNAL.

Imperial 16mo. Cloth Boards, price 3s. 6d.; Tonic Sol-fa, 2s. 6d.

Hymns only, Imperial 32mo., Cloth Boards, One Shilling.

Hymns only, medium 32mo, diamond type, cloth, 4d.; paper, 3d.

Complete edition, bound with HYMNS ANCIENT AND MODERN (Quarto), 7s. 6d. net.

As its name implies, this book is designed for use with, and *not in place of*, other Church Hymnals. For this reason, the Hymns are numbered from 801, so that the numbers may not interfere with the use of any other hymn book, no other Church hymn book having as many as even seven hundred hymns. Each hymn has its own distinctive tune, and no hymn or tune in this work is found in *Hymns Ancient and Modern* (Old Edition), so that with the two books no duplication occurs.

LONDON: NOVELLO AND COMPANY, LIMITED.